

INTERNATIONAL

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ELECTROMATIX

FEB 1989

No. 3



THE WAR GAMES





FEB 1989

No. 3

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INTERNATIONAL ELECTROMATIX : ISSUE 3

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EDITORIAL

With the conclusion of both our Season 6 and Season 25 reviews this issue, next time I hope to bring you a more varied selection of articles. As always, if you have any ideas for future articles or want to contribute to the 'zine I would be very pleased. It would also be nice if there was a bit more in the way of response. For instance, do you like the format?

With Sylvester's second season now over in the UK we have another eight months to wait before the next batch of programmes materialise on our screens. Season 25 has certainly provoked a lot of comment and controversy, but how does it compare to Season 24? Has Sylvester improved as the Doctor? Enclosed with this issue is another poll card for you to complete, covering Sylvester McCoy's first two seasons. If you have any additional comments about the past couple of seasons, or the show in general, I would be very interested to hear from you.

On to other matters now. It seems that, yet again, John Nathan-Turner has been forced to stay on as producer of DOCTOR WHO by his BBC superiors. Despite all his assurances to the contrary, even a farewell party after the completion of THE HAPPINESS PATROL, he has chosen yet again to be persuaded by his bosses. His attempts to move on to other projects have been blocked continually, and while it is understandable that he wishes to maintain a steady salary by staying on as DOCTOR WHO's producer, it is doubtful whether in doing so he is helping his future career. If, for instance, he had resigned, he would have inspired a certain amount of dignity and respect for determinedly sticking to his decision. The BBC certainly did not appear to try very hard to find a replacement for JN-T. I cannot imagine that DOCTOR WHO producership is such an unwanted post. It would however be futile to mount another campaign to oust JN-T as it is obvious that even if he did wish to leave, as he apparently did last year, he has been hemmed in from all sides, hampering his progression to another series. This is a sad situation, and one can only hope that if the BBC farm out their productions to outside companies, DOCTOR WHO will be amongst them - without JN-T at its helm.

Simon Thomas



A RESOUNDING CLIMAX

After a drop of 0.9 million viewers which is most probably due to the public's distaste at the sight of SILVER NEMESIS episode 1, the programme stayed with 5.2 million viewers for the next couple of weeks, dropping to exactly 5.0 million for GREATEST SHOW episode 1. The improvement on the cyber-story by GREATEST SHOW was evident as the knock-on effect of episode 1 boosted the audience for part 2 to 5.3 million. Part 3 dropped below 5.2 million and out of the top 100 programmes, and as yet a precise figure is not available. One of the contributing factors to the significant drop is that the episode was broadcast during Christmas week and was competing for a position against special programmes. However part 4 restored the status quo tremendously and gained a total audience of 6.6 million-the highest rated McCoy episode yet, and therefore also the highest rated since the cancellation. So below is the full rundown of public popularity for the Silver Season - 'And it please you?'

REMEMBRANCE OF THE DALEKS (1)	78	5.5	11
REMEMBRANCE OF THE DALEKS (2)	78	5.8	11
REMEMBRANCE OF THE DALEKS (3)	91	5.1	10
REMEMBRANCE OF THE DALEKS (4)	96	5.0	10
THE HAPPINESS PATROL (1)	96	5.3	10
THE HAPPINESS PATROL (2)	unp.	4.6	8 app.
THE HAPPINESS PATROL (3)	88	5.3	10
SILVER NEMESIS (1)	76	6.1	12
SILVER NEMESIS (2)	94	5.2	10
SILVER NEMESIS (3)	98	5.2	10
THE GREATEST SHOW IN THE GALAXY (1)	86	5.0	10
THE GREATEST SHOW IN THE GALAXY (2)	99	5.3	10
THE GREATEST SHOW IN THE GALAXY (3)	unp.	<5.2	9 app
THE GREATEST SHOW IN THE GALAXY (4)	79	6.6	13

AVERAGES

REMEMBRANCE OF THE DALEKS	86	5.35	11
THE HAPPINESS PATROL	98	5.07	9
SILVER NEMESIS	89	5.5	11
THE GREATEST SHOW IN THE GALAXY	93	5.35 - 5.5	11
SEASON 25 AVERAGE	91	5.32 - 5.36	10

HIGHEST RATED McCOYS (Millions)

1) SILVER NEMESIS	5.5
2) THE GREATEST SHOW IN THE GALAXY	5.4
3) REMEMBRANCE OF THE DALEKS	5.35
4) DELTA AND THE BANNERMEN	5.27
5) DRAGONFIRE	5.13
6) THE HAPPINESS PATROL	5.07
7) PARADISE TOWERS	4.925
8) TIME AND THE RANI	4.625

HIGHEST RATED McCOYS (Positions)

1) TIME AND THE RANI	81
2) REMEMBRANCE OF THE DALEKS	86
3) PARADISE TOWERS	86
4) SILVER NEMESIS	89
5) DELTA AND THE BANNERMEN	90
=) DRAGONFIRE	90
7) THE GREATEST SHOW IN THE GALAXY	93
8) THE HAPPINESS PATROL	98

So, there you have it - on average Season 25 was +0.3 on Season 24, +0.5 on Season 23, and only -1.8 on Season 22. I do not think that the showings are too disappointing, after all GREATEST SHOW (4), would you believe it, rated higher than part 4 of LOGOPOLIS.

A NEW DIRECTION ?

Things are shaping up in the production camp at the moment with JN-T finally evaluating who is worth re-employing to direct the new season. As is now common knowledge, Graeme Harper is unavailable to direct **STORM OVER AVALLION** and Christopher Clough is definitely not coming back, partly due to commitments and also due to the fact that after six stories out of the last twelve planned by him JN-T considers him to be 'Who-ed out'. (See STARBURST 125).

Not yet common knowledge is that out of three remaining directors from the past two years, thankfully, Nicholas Mallet is the most definite non-inclusion, but definitely returning is **Alan Wareing** masterminding Ben Aaronovitch's UNIT tale, and **Andrew Morgan**. The only two unknown decisions are whether or not Morgan will be handling a 90 minute story, as in the past, or will graduate onto a 'Chris Clough' block of two tales within six episodes, and who the last director of the line up is. It has been stated that for a long time now, JN-T has wanted 60's film director Robert Tronson, who has recently returned to TV with episodes of 'BOON' and 'BERGERAC', to do a 'DOCTOR WHO', but on the other hand do not on any counts dismiss the possibility of JN-T pulling back one of his old 'serious story' directors from the Davison era in his bid to produce a 'serious' Season 26. Could it be that we have not seen the last of Fiona Cumming, Matthew Robinson or maybe even Ron Jones (!!!).

UNIT LINE UP

Rumour has it that Ben Aaronovitch has decided to use his forthcoming tale to pull the loose ends together that have been left hanging from all the spin-off UNIT tales (MAWDRYN, FIVE DOCTORS, WARTIME, HARRY SULLIVAN'S WAR OF NERVES). The story will in some way, however slight, pay tribute to the death of Ian Marter by mentioning the death of Harry, most probably by falling from the Eiffel Tower.

Richard Franklin would very much like to take part in the production but would have to do so in civvies due to the nature of Yates' farewell from the series. As for John Levene, there has been almost no word at all, one way or the other, even to the oint that there is the possibility of Fernanda Marlowe's Corporal Bell (MIND OF EVIL/ CLAWS OF AXOS) returning. Maybe in these days of equal opportunities she has succeeded Charlie Crichton.

NEWS IN BRIEF

Contrary to old expectations, Malcolm Kohll's proposed new season script has not been considered due to it not fitting the 'new-serious' format of the show. Oh dear, what a shame?

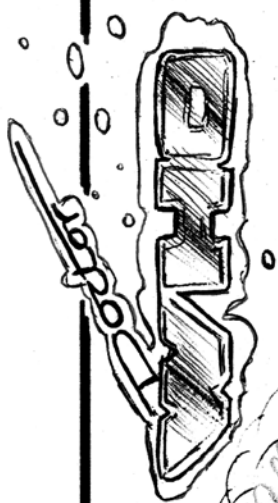
Negotiations almost complete on Daleks and Cybermen inclusion in THE ULTIMATE ADVENTURE. Do go to see it, and have a good time. It will be the event of 1989.

The TARDIS, or more accurately a police box, is being used in magazine advertisements by the Japanese car manufacturers MAZDA for their new super-mini 121 model. The gist of it is that the inside is bigger than the inside of other similar sized cars, and although the word TARDIS is not used the gimmick is obvious, and depicts a police box on MAZDA wheels.



THE HAPPINESS HAROLD

25



"If you're happy and you know it..."

A review of *The Happiness Patrol*
by TOM SALINSKY

DWB, that ever-optimistic Who organ prophesied disaster, describing *Happiness* as "too crazy for words", but although I enjoyed it, it has caused me to re-evaluate current script-editor Andrew Cartmel.

Season 24 was, let's be frank, a bit of a mess. Just looking at the Cartmel scripts, we can see they suffered from being written with no particular Doctor in mind, and in a desperate effort to turn them round, McCoy lost many admirers through going "a little too far..." But one person all the writers had praise for is Andrew Cartmel. "What a nice guy." "He's really helpful." "He's got some very good ideas." All well and good, but did he really know what he was taking on?

Happiness is Graeme Curry's second TV script. The first was one episode of *The Bill*. These are not good qualifications for what is probably the most demanding show on British Television, script-wise. Nevertheless, the quality of Curry's ideas is good, and his characters have a depth not seen on the show these last couple of years. (See my *Remembrance* review.) There is some very nice writing in places, but 60 pages of nice writing is not a script.

A script has to be structured. Scenes have to follow logically on from one another. Continuity lapses should be minimised, plot problems should be tackled at the planning stage. For all his good ideas and nice writing, Curry's script is flabby. Kandyman magically get unstuck off screen. We see the Doctor driving along, have a short scene with Ace and all of a sudden the Doctor is repairing the buggy. Gilbert M appears and disappears. There is no flow, the last part seems hurried and not quite 'there'.

Why did Andrew Cartmel hire such an inexperienced writer? If the script wasn't working, why didn't he do a re-write job and tighten it up? Is the constant policy of new blood such a good idea? If he wants a fresh approach, there are many seasoned professionals who have not yet written for the show. Despite the promising innovations he has brought, I don't think I'll be that sorry to see the back of Cartmel after next year.

Anyway, given a script like this (nice writing, doesn't hold together) what of the rest? It is by now known that most of the £1.5 million budget had gone by the time *Happiness* went into the studio. Infact, I believe an overdraft was needed to complete it, but who says you need loadsamoney to make good Doctor Who? There was an interesting set up, blackly satirising the state of Britain today, with Sheila Hancock's marvellous performance echoing Our Beloved Leader. ("Families are very important for people's happiness...") In fact the cast was uniformly good, with the possible exception of Daisy K., who was just a little too much.

The regulars were as good as ever, with the Doctor's overpowering of Trevor Sigma a wonderful interpretation of his character, and the tension-filled "you like guns don't you?" scene real knuckle-whitening stuff. Ace was pushed into the background slightly, however.

What really impressed me about Curry's script was the way he had created a whole community. This, if nothing else, had been very well thought out and there was a chilling believability to most of it. The Fondant Surprise was particularly good.

But despite the nice writing, excellent performances and above-average direction which made excellent use of lighting - though it's obvious Chris Clough much prefers being on location - *Happiness* has one big problem. It sits up and begs to have the piss taken out of it. The extremes of fandom will have a field day, seeing only the pink wigs and the Kandyman.

Ah yes, the Kandyman. This is surely the most daring move ever on the part of John Nathan-Turner. My personal feeling is that it might have worked better if they'd had the money to do it properly. As it is, it looks as though it is stuck together with sticky-back plastic, and bits of it keep threatening to fall off. I don't see anything intrinsically wrong with having Bertie Bassett as a villain - not in a story that is comedic anyway, and David John Pope's performance, coupled with an imaginative voice treatment made him quite believable, but oh Mr Nathan-Turner, was it wise?

One or two other niggles. The sets are atmospheric and convey a mood of forced happiness, but make Ace's remark that the place is "too phony, too happy" seem a little dim. Fifi never convinces and seems to change size, and the pipe creatures seem remarkably charmless and inaudible in places.

Nevertheless, *Happiness* is a stimulating, innovative and re-watchable piece of television where the drama arises from characters and situations, not from surprise revelations and exploding Daleks. Where every character, even 'joke' characters like Joseph C., become (by episode three) real people that the viewer can identify with.

If the script had been tighter and the production values higher, we could have had a real classic. As it is, I shall just have to hope that *Silver Nemesis* manages to combine *Remembrance's* production values with *Happiness's* characterisation.

I live in hope.

TOM SALINSKY



TARNISHED Silver Plating



'SILVER NEMESIS' Reviewed by GORDON RIDOUT

Firstly, I feel that the has come to come clean. Way back in INTERNATIONAL ELECTRO-MATIX Issue One, you may remember a preview of the silver anniversary story which took up approximately the last six pages of text, a preview designed to be one of the most revealing ever printed - more a reviewing preview than any other (especially DWM's wishy-washy crap). Well it was I who strung together those near-on illiterate paraphrases. This being said and done, perhaps I was not in the best of possible conditions to sit and enjoy SILVER NEMESIS. Even so, I didn't like what I saw one little bit!

WHERE'S MY DECODER, BUDDY?

When I wrote the preview, all I had to base it on was a stack of fanzine photographs, the cast list and the plot recording order. Partly because of such inconsistencies as the possibility of getting a whole paramilitary outfit through British Customs & Excise, and such contrivances as the eponymous Nemesis crashing, taking off and crashing again (only there to include Lady Peinforte), I found it very hard to decipher the flow, to decipher the reason, logic and the plot. Having now seen this television trilogy, I'm still in the same rut. This is possibly due to the 3-episode structure.

There appears to be great difficulty in attempting to stretch such a thinly plotted romp over as many as three episodes, but upon further inspection it seems the tale actually needs more time! Let me elucidate - the tale was originally 4 episodes but to save time, parts of sub-plots were removed to sharpen up the piece - but instead it seemed rushed. The only answer was to remove those sub-plots completely, making a nice straightforward simple plot - with a little padding thrown in. This to the production team seemed to be the more preferable alternative.

But if you wanted the classic of the season to be the anniversary story, then you needed another episode (and director, writer, designer, opponent, etc, but I'll get to that later). But, as is now common knowledge, JN-T did not apply for any celebratory extensions to the season, so we ended up with this travesty. Would not just one extra 25 minute episode been possible, because this 'Thing' needed it to restore any drama. ~~Still~~ there is nothing that anyone can do now, not in the least myself, except that is, to look back in a very considerable amount of anger.

PAULA MOORE - I LOVE YOU.

In comparison with the other 'special' DOCTOR WHO stories we have had over the years (MASTERPLAN, THE WAR GAMES, THE THREE DOCTORS, GENESIS, THE FIVE DOCTORS, THE TWO DOCTORS) I'm sorry to announce, at what should be a cause for celebration, that even the worst of these other 'events' is miles above 'NEMESIS' in terms of quality. Quite simply - it cannot hold a candle to its nearest relatives in any department, let alone overall, which can be fairly attributed to the writing and directing. Let's take, as a 'for instance', possibly the best part of the whole affair, episode one's cliffhanger (Why was it watered down the following week?).

Oh dear, oh dear, oh dear, the Cybership lands powerfully, albeit bloody awful CSO, and we see the reaction shots at actual angles conveying the sudden volté facé competently, the scene was well written and paced, but the direction then just let it down at the last moment. Why did the last shot linger statically on the Cyberleader, waiting for the door behind him to close? Why was there approximately 10 seconds of film left after McCoy made his shock revelation - "Cybermen"? Why was not the first full shot of a Cyberman/soldier shown in exact synchronisation with the Doctor's name dropping?



TARNISHED
Silver
Plating

What could have been a classic cliffhanger was lost to mediocrity and sloppy direction. Still, as it was the cliffhanger was better than the previous 22 minutes of slurry, boding well with the thought "Perhaps now it'll really come into its own now that the Cybermen have arrived" - no such luck. From then on in, apart from the unconvincing victory over DeFlores' heavies, they were blasted with coins and gold tipped arrows (good job the arrow maker took into account the possibility of a spearhead attack by the cyberneticised Mondasians, eh!). People who say that the power of the Cyber-race has returned since ATTACK clearly didn't take into consideration the fact that the force that beat them into submission was a deranged Jacobean aristocrat, a cowardly Jacobean labourer and a 16 year old tomboy/trainee chemist. The only truly powerful Cyber-scene was in part 3 when Ace's greeting to Deflores, "Not you again" was voiced over the scene of the Cyberleader's rise from the terminated - the only true moment of horror in the whole teleplay. You can level many accusations at ATTACK but at least it had a mood, albeit an unpleasant one. SILVER NEMESIS, in its tepidity, had none at all.

SORRY KEFF, I THINK YOU'RE CRAP

Again this year Christopher Clough has taken the helm of one totally studio bound tale and one outside broadcast tale. Again this year his studio tale has turned out brilliant (but could still be better) and the 'holiday' story has been, despite the odd nice touch, the sort of thing you hide from all for fear of embarrassment. Put simply, I liked DRAGONFIRE, I liked THE HAPPINESS PATROL more; I despised DELTA AND THE BANNERMEN and SILVER NEMESIS was little better.

The direction is a little easier to review if one splits the two main directorial responsibilities apart; namely the Technical 'Camera + Shot' direction (including editing) and the casting direction. Now I've already attacked the former as much as I can be bothered, so I think I'll start on the actors cast.

Tom Salinsky says in his season review (elsewhere in this issue) that Anton Diffring added a touch of 'gravatis' to the proceedings as DeFlores. As far as I could see he was the only touch of gravatis. Fiona Walker has to be the worst actress of the season (I would say the McCoy era but I remember Belinda Mayne's Delta vividly) with such a high percentage of ham as to be honey roasted. Without a doubt, the security guard was the best one in it, as you cannot really count the jazz band.

But you can acclaim them for the only dash of music in this rum affair. Subtract them and all you are left with is a dubious collection of disjointed groans and squeals which faintly resemble the Duracell and Jaffa orange ('Jaffangyone') ads. Truly though, again in the first cliffhanger, Keff surpassed his past record - but even so the score was still a positive argument for his immediate dismissal.

Overall, just stop and think, if this had been the season climax would it really have satisfied? As it is the tale sustained the largest ratings drop since TIME AND THE RANI so clearly public approval was not there after they all saw the opening, I think they were lucky to have missed it. Part two is the worst episode of the season and part three comes very close with only the element of mystery saving it from being flushed away, despite the overstatement. Even Mr McCoy seemed to revert to his peculiar brand of Bugs Bunny clowning - reminiscent of season 24. Perhaps he recognised the inadequacies that link this tale to the season. Events, for once, seemed to conspire on our side, burying the production third in the season, and thankfully those rumours about Janet Fielding and Nicholas Courtney taking major roles were not true. I don't think their good reputations would have survived the drop. And what's more...

Oh, sod it. I don't want to go on any further. My inks drying up and my mouth likewise. I cannot change anything and cannot help feeling profuse futility about the whole shebang.

I hated it, and I don't think I can say fairer than that.

Honest!

"Fun for all the family"

A Review of The Greatest Show in the Galaxy

by Tom Salinsky

Here it is, then. The last show of Season 25. Which would it be? Mega-Turkey or "The surprise hit of the season" (The Frame) ?

The first part plodded a little, serving really as just an introduction of the characters. Some of these were great (Nord the Vandal, who was marvellous), others seemed like less of a good idea (the utterly charmless Stallslady). There was only an inkling of the terrors the circus contained and the atmosphere and creepiness of the following three episodes was barely hinted at. The cliffhanger was also notable by its absence!

It was in part two that things really began to pick up. Ian Reddington came into his own with the superb Chief Clown, a genuinely chilling character, we learned a bit more about the function of the circus, and the strange Family was revealed for the first time. Mark Ayres' understated incidental score made a nice change from the crashing, metallic Keff McCulloch pieces, although it was at times rather too much like Dominic Glynn's dreadful *Mysterious Planet* music.

Alan Wareing's direction was a little flat in places (eg the bus conductor's first attack) but for the most part he very successfully played up the menace and spookiness in a way not seen since *The Awakening*.

The plot seemed to fit nicely into its four episodes, whenever no revelations about the secret behind the circus were forthcoming, the weird and wonderful supporting characters in the cage kept things on the boil. Gian Sammarco was suitably nauseating in his role as the archtypal fan, and T.P. McKenna and Jessica Martin worked well as the Captain and the lycanthrope girl.

This was definately one of the highlights: what one might call episode three's Hinchcliffe-hanger, not with the budget of *Thriller* or *An American Werewolf In London*, but I bet it had some of the show's younger viewers back behind the sofa, and how many will now also find clowns creepy...? Other wonderfully chilling moments included the scene where Ace protests "Just because I find clowns creepy doesn't mean I'm scared of them" as in the background, one of the robots slowly turns its head towards her...

Ace, devoid of nitro-9, still found lots to do. Maybe now we have seen the last of her deadly deoderant cans? Whether she was bashing robots over the head with spades or just getting on with the plot while the Doctor was busy, she made the most of it and confirmed her position as my all-time favourite companion.

The Doctor too, was good: entertaining when performing for the Gods Of Ragnarok, arresting when challenging them. Cockiness is also rapidly becoming a dominant side of the seventh doctor's personality, although maybe his 'premonition' about the EYE in the last episode strained credulity a bit. It seems that the magician element in Tom Baker's make up is making an appearance, but now tempered with just a dash of Davison / Troughton fallibility.

So, while the circus ring gradually gobbled up wildly over-the-top guest stars, we were treated to some classic 'straight' Stephen Wyatt scenes and characters. The Bellboy / Kingpin / Flowerchild (Binliner?) plot unfolded as the more unknown actors acted their roles with a deadly seriousness that certain Season 24 stories badly needed, and I include *Paradise Towers* in that. It was this, in conjunction with Reddington and his gang of robot clowns that, for me, really made the programme.

And, linking everything together, the Ring Master and Morgana. Deborah Manship's performance was never superlative but always competent, with the accent changes nicely pointing up the falseness of all circuses and this one in particular. Ricco Ross on the other hand, whilst being a fine actor, actually got me rather angry. It seems we can't have a black actor on Doctor Who without making him (it's always a man) American and either a blues player, a jazz musician or a rapper. Courtney Pine has an excuse - he's for real, but the other two reveal a level of racist stereotyping that has only previously manifested itself in the total absence of any other than white actors on the show (*Mindwarp* being a notable exception to this rule).

But, stepping off my soapbox for just a second and back to the story: it was a classically simple set up, played at once for laughs and gripping reality. This story ably demonstrates how two apparently incompatible methods of story-telling can be recombined into a tale that scares you rigid but then lets you laugh out loud.

If I had to pick a favourite Season 24 story, it would probably be *Delta And The Bannermen*, but a whole season of *Deltas* is not something I would necessarily relish. A whole season of *Greatest Shows*, however, I would welcome with open arms. This must surely be the right recipe. Long may Wyatt and McCoy continue to provide it.

TOM SALINSKY

Season 25 - An overview

TOM SALINSKY + GORDON RIDOUT

It has been a while since any season was quite so eagerly anticipated as Season 25. The previous seasons had fared badly both with the public and the fans, and for a while it seemed as though the silver jubilee would be more a time to reflect on past stories than bravely look to the future. But, as story information leaked out, it became apparent that we were about to witness a decidedly above average set of stories. Even anti-JNT fans grudgingly admitted that at least two of the stories looked very good indeed. Most were willing to set aside the last three seasons - including the whole of the Colin Baker reign, bar one story - as a temporary aberration.

So, with this amount of hype surrounding the season, how did it really shape up? Well, firstly it had something for everyone: all out action-adventure, black comedy/satire, fantasy romp, and off beat eerie thriller. In this it may have lost unity, strung somewhere between appealing to the die-hards and striking out in a new direction, but it gained appeal and left fond memories of individual stories.

REMEMBRANCE, as most know by now, was my personal least favorite of the season. A perfect case of a classic that might have been. The script was tight, but lacked substance, and one or two of the actors were a bit lack-lustre. It had many striking moments, and some wonderful effects, but it seemed too safe and too pre-ordained to really get this viewer going. Still, it's a better way of occupying 90 minutes than say MINDWARP.

THE HAPPINESS PATROL was the exact opposite. The substance and meat was there and it was nothing if not dramatic, but it was flabby and the production values sank back to the levels of TIMELASH. Still, some superb acting and a well thought out culture along with some sly social comment shone through. A special note of praise for Dominic Glynn's incidentals - some of the best music ever heard on the show.

SILVER NEMESIS was a damn good try by everyone involved. It suffered from lack of time to explain some of the more obscure script points, but most of the time it was exciting, if undemanding viewing. The serial made up for its deficiencies in characterisation and human interest by sheer determination, and moments of such high tension. I was back on the edge of my seat again. The first episode was particularly tight hopping between centuries and places, and the acting prize must go to the security guard in episode one. All he had to say was "Oh dear, oh dear," but it had me on the floor. Fiona Walker's entertainingly hammy delivery began to grate somewhat by the unbelievably crass limo scenes, but the rest of the cast were very good, with Gerald Murphy convincing as the cowardly Richard Maynarde and Anton Diffring adding some much needed gravitas as DeFlores.

The regulars were good as ever, Sophie Aldred especially so. What other companion when surrounded by three Cybermen would say "Right, who feels lucky?"

Major flaws were few. Firstly the Cybermen emerge at their most impressive, gleaming in the sunlight, but only five minutes later are being shot down by gold arrows. From then on they are vulnerable, weak and pathetic. Clarke would have done better to create a new race rather than shoe the Cybermen as silver morons suffering from a peculiar case of the Midas Touch. Secondly, the superficial similarity to REMEMBRANCE, but I wonder: is this sheer lack of imagination on the part of Cartmel, or is he setting something up for Season 26?


GREATEST SHOW was the season's real success, and hopefully the recipe for future shows. Genuinely scary and exciting and unobtrusively funny at the same time.

The 25th Season also established Sylvester McCoy and Sophie Aldred in the lead roles. Sophie was much better than in DRAGONFIRE, coming across on two levels. Firstly the up and at 'em 80's teenager, armed to the teeth with nitro-9 and with a great sense of fun. Secondly, we are reminded every so often that she is just sixteen. In HAPPINESS she cannot control her temper after the killing of Harold V.; in REMEMBRANCE she doesn't understand how someone as nice as Mike can be working for the Daleks. This image of a young girl facing up to life in the big wide universe is an interesting one that may save Ace from the stereotyping that befell previous companions. Five stories and not one scream. Is that a record?

McCoy is gaining a reputation for creativeness and ad-libbing almost as great as Tom Baker's. His on screen presence is powerful, and most of the time covers the fact that he isn't the actor Colin Baker is. His ability to improvise around scripts bodes well for his longevity, and capability of sustaining the show should the scripts hit a bad patch. Mind you, at the current rate it he will need to keep playing the part for fourteen years in order to beat Tom Baker's episode count. Also on the subject of the episode count, it now costs the BBC £1.5 million plus overdraft to make fourteen episodes of DOCTOR WHO, so maybe a return to 26 a year is asking too much. But could we at least see 18, to allow for more flexibility in story lengths?

Every season has its turkeys they say, but Season 25 would appear to be the exception. No story worked perfectly in absolutely every department, but show me one that does! These four stories are all highly watchable, and rewatchable, and must surely pose the question "Would another year of John Nathan-Turner really be that bad...?"

Tom Salinsky (Edited by Gordon Ridout)



SYLVESTER MCCOY POLL
INSTRUCTIONS

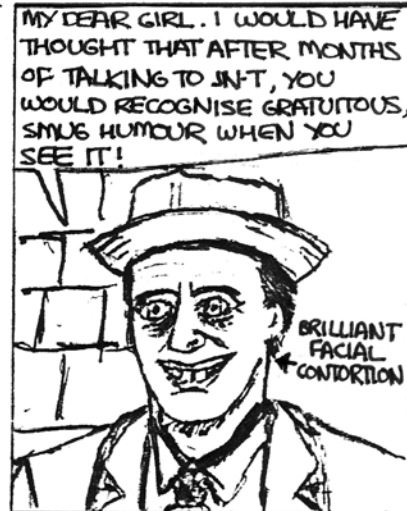
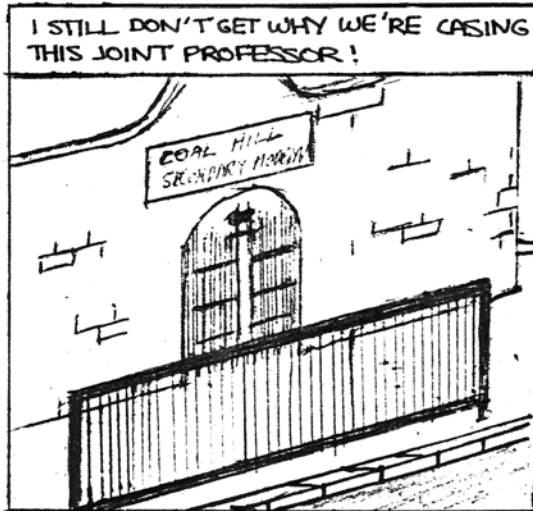
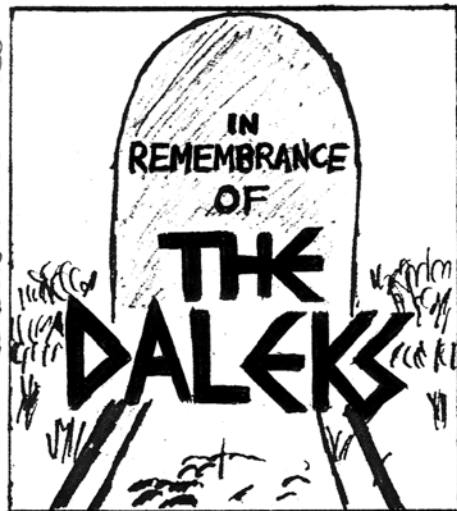
Your opinions count! Please use the form inside this issue to enter our Sylvester McCoy poll. Just follow the instructions and return the form to the editorial address.

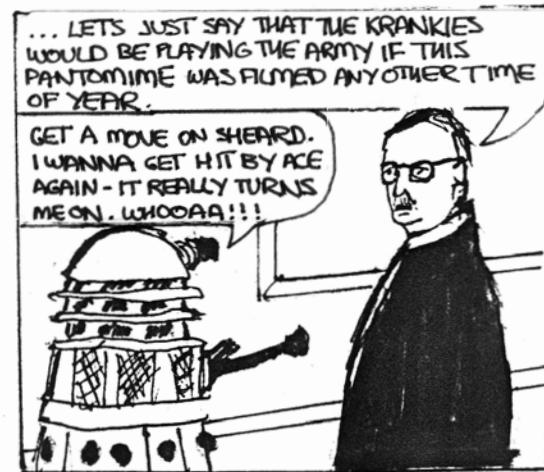
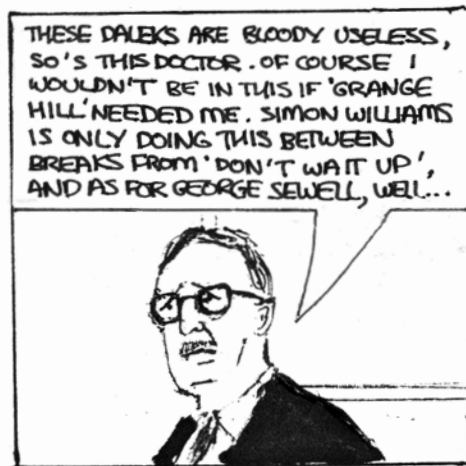
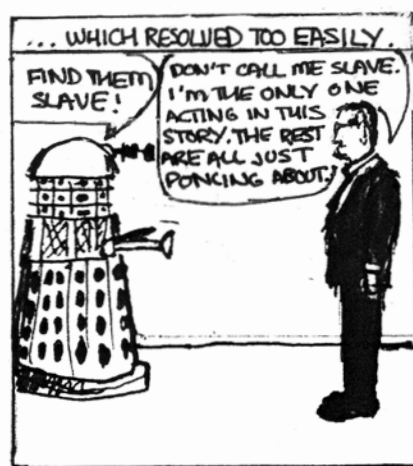
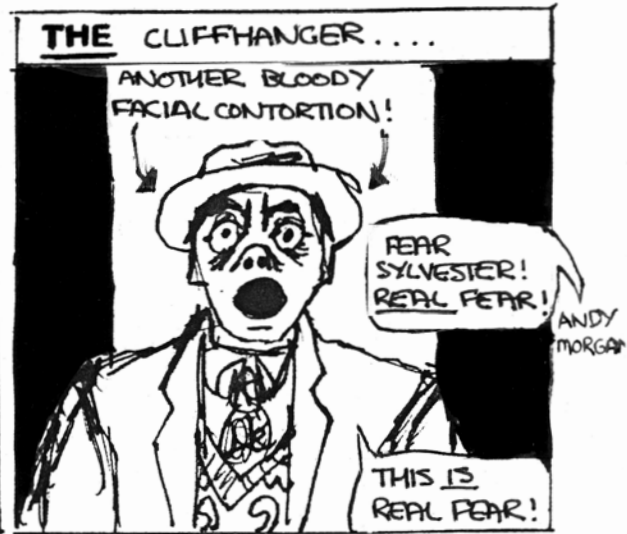
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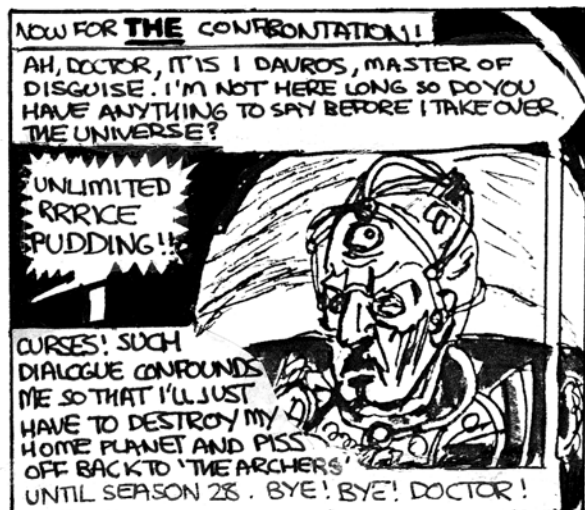
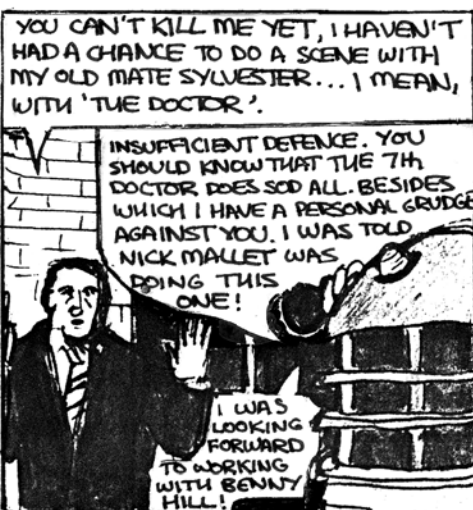
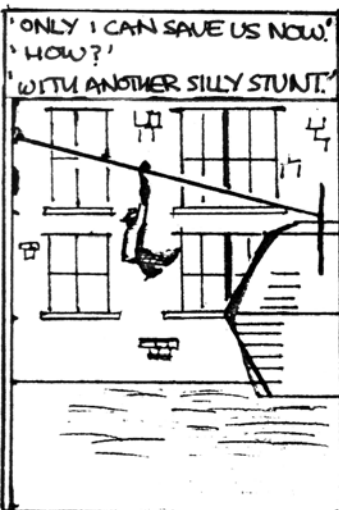
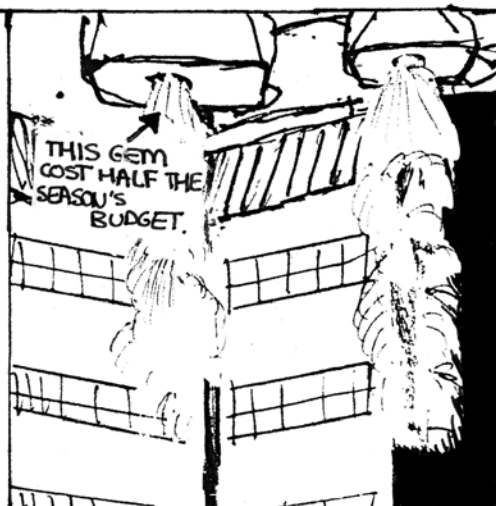
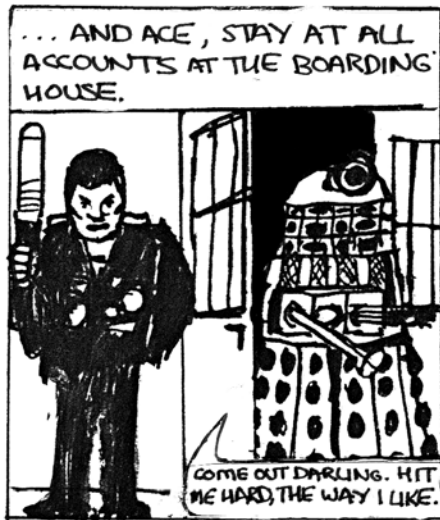
0.	Abysmal
1.	Very Bad
2.	Bad
3.	Poor
4.	Mediocre
5.	Average
6.	Sound
7.	Quite Good
8.	Good
9.	Very Good
10.	Excellent

REMEMBRANCE ARTWORK BY
GORDON RIDOUT

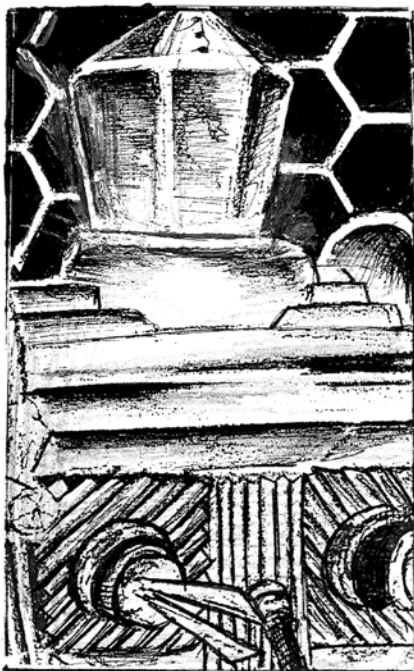
FREE
THIS ISSUE!
20 PAGE
Season
25
Cuttings
Supplement







THE KROTONS



On the 28th December 1968, episode one of THE KROTONS by Robert Holmes attained an audience of 9 million, a figure that had not been reached since THE CELESTIAL TOYMAKER, and was the highest audience ever for a Troughton episode. However high ratings do not determine whether a story is good or not. In many cases it is purely personal opinion, sometimes though, 'here is a universal opinion (more or less). In the case of THE KROTONS this is mainly negative. It has been awarded the wooden spoon countless times by fans of DOCTOR WHO. When in 1981 the BBC decided to do a repeat season, THE KROTONS was the only complete 4 part Troughton adventure to have survived the destruction of DOCTOR WHO episodes in the 1970's. It was only the sixth (and final) four part Troughton adventure. It has been much maligned by fans in the past; was it really that bad?

THE KROTONS was very important in the history of the programme in one sense because it was Robert Holmes' debut script for the programme. It was certainly very original. It was loosely based on a script that Holmes had first put forward for OUT OF THE UNKNOWN. Despite its origins it had a very WHO-ish feel to it. The plot was very tight and well paced - unlike much of Season Six. One of its strengths was the structure of society on the planet, which had depth to it; however this is not obvious to a casual viewer. Unfortunately this was not emphasised or expanded enough, which I found disappointing. Here you had a civilisation that was at a major turning point in its history. The rule of the mysterious, unseen, all powerful benefactors, the Krotons, was about to be overthrown. The plot could have been easily expanded to six episodes; however the show's budget might not have taken it. Had it been enlarged upon far more suspense could have been built up surrounding the final emergence of the Krotons, and the struggle

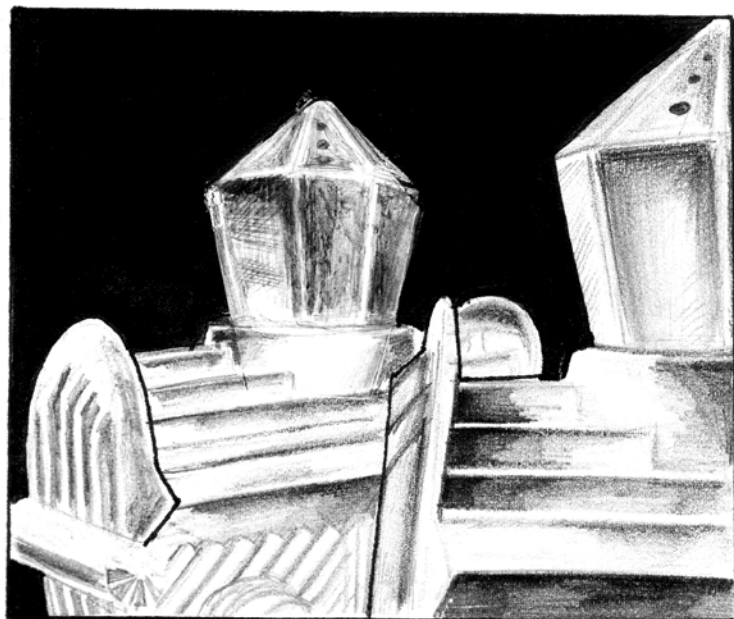
for power between Eelek and Selris could have been highlighted to make the structure of Gond society more realistic. The reason for the Gonds' subservience to the Krotons was well thought out. The concept of the learning machines only teaching certain subjects, avoiding knowledge that could damage the Krotons' dominance was intriguing.

The Krotons themselves were not as bad as has been made out in the past. Their design was like nothing seen on DOCTOR WHO before or since. They were an extremely brave attempt to break up the human form. They also had to incorporate the crystalline element from the plot. This was realised well on screen because they did look vaguely like crystals. The concept of the crystalline structure for the Krotons was original. The way the Krotons were animated, through the Doctor and Zoe's intelligence, was novel, and on the screen it was convincing as the Krotons rose up from the tanks of swirling tellurium. Equally impressive was their death as they cracked up from the effects of hydrochloric acid. The whole environment of the Dynatope worked very well and was one of the most convincing alien portrayals though not as good as the Zygons in TERROR OF THE ZYGONS. One minus point however was the Krotons' voices which were totally lacking in imagination sounding like someone from Birmingham suffering from an intense cold.



The set design for the show was solid looking. The interior of the Dynatrope was quite good, and the theme was hexagonal. Under David Maloney's direction the sets looked quite eerie being dimly lit. The Hall of Learning was also very nicely handled, although the teaching machines were a bit of a let down, looking less than sturdy, especially when being destroyed by the Gonds. The cliffhanger to episode one was also another strength of the design featuring a snake like probe trying to destroy the Doctor. The first views of the Dynatrope's interior were of the electronic eye of the ship swivelling around showing a dot matrix printout of the Doctor's face, showing that the probe operated on the principle of character recognition. The effect was very nicely achieved although the cliffhanger went on too long. Direction throughout THE KROTONS was good as one would expect from David Maloney. The scenes filmed in the eternal BBC gravel pit (or some such expensive location) were shot in such a way as to make them look interesting. The inclusion of a model shot of the Gond village (similar to Logopolis) enhanced the production. Effects such as the decay of the Dynatrope were obtained by using solvents on polystyrene based models (an effect also utilised for the 'death' of the Exxilon city in DEATH TO THE DALEKS) and looked quite realistic.

Another high point of the story was the acting of the regular cast, who as always turned in excellent performances. It was obvious that Patrick Troughton was very comfortable in his role. His every scene sparkled. Fraser Hines and Wendy Padbury as Jamie and Zoe were also settled as one would tend to expect. One particularly good scene was the climax as the



Doctor and Zoe acted stupid to confuse the Krotons, waiting for the Doctor's hydrochloric acid to dissolve the Tellurium. It is similar, though superior, to scenes in THE DOMINATORS where the Doctor and Jamie had to play down the Doctor's intelligence. Unfortunately the high acting standard of the regular cast was not continued by other actors. This was especially noticeable in the case of James Copeland as Selris who was not totally convincing. In the context of the story it was surprising that Selris was not overthrown much earlier on. However, Copeland's performance did have its moments. Perhaps it was his accent that undermined his dramatic presence in some places. Another weak character was Beta played by James Cairncross, who was not helped by uninspired science laboratory sets, and also the fact that the character was basically wishy-washy and lacked any presence. However his scenes with Fraser Hines concocting the hydrochloric acid were quite amusing. Making his WHO debut in THE KROTONS was Philip Madoc as Eelek, who put in quite a good performance, although nothing special and certainly not on a par with the War Lord or Solon in later stories. Perhaps the surprise performance of the non-regulars was Gilbert Wynne as Selris' son Thara. This was a character that had some guts. Definitely the 'action man' of the apathetic Gonds, Thara was able to stir up opposition against the Krotons amongst fellow students, and was their natural leader. On the whole acting was only average, lowering the tone of the production considerably. It really needed a strong cast to make it succeed. This is true of many representations of alien cultures in DOCTOR WHO; they need convincing actors and actresses to make them succeed.

One thing that let the story down was the uninspired costumes. Ranging from Selris' patchwork quilt style leader's costume to the rather unflattering numbers worn by the Gonds, accentuating bulges and looking totally drab and boring. This definitely contributed to the culture of the Gonds not being very believable. Aliens never work very well when attired in cheap contemporary style trousers and one piece tops and when wielding unconvincing axes they fail to make any impact at all.

On the whole THE KROTONS was a story that had a lot of potential. As it was, it filled the gap between THE INVASION and THE SEEDS OF DEATH very well. It suffered from the eleventh hour in the way in which it was adapted and the noticeable low budget. I found the story enjoyable in the 1981 repeat season, but it would not be suitable for BBC video release. It was by no means a classic but it certainly wasn't the clanger many people seem to think it was.

SIMON THOMAS

THE SEEDS OF DEATH

THE SEEDS OF DEATH was the second tale to feature the highly successful Ice Warriors. Again it was penned by the late Brian Hayles. Much of the success of his scripts has been attributed to his skill for creating entirely believable and intriguing settings and cultures as a backdrop to his storytelling.

This is noticeable in THE SEEDS OF DEATH as not only did he reinforce many of the aspects of his Ice Warrior culture featured in THE ICE WARRIORS, but also combined them with an Earth set in the 21st century.

Taking Earth first, the futuristic setting was accomplished by introducing an element that would seem fantastically advanced and then treating it as an everyday aspect of life. The fictional element, T-Mat, was treated in a believable manner and also showed, that like any other form of transport, it was not infallible, and that the total reliance on it was a potential danger. This was an asset because the introduction of this element meant that the portrayal of Earth society could carry on in a more or less contemporary fashion, allowing the plot to revolve around the characters rather than the scientific concepts. At the time nothing like T-Mat had been in the series to any great extent and in the context of the story was shown to be quite unremarkable. Note the Doctor's disappointment at his first experience of T-Mat travel being without sensation. The other futuristic concepts were not new to the show, and in fact provided continuity, as the mention of Weather Control and bases on the moon tied in with what had already been established in THE MOONBASE.

We are reacquainted with the towering Ice Warriors from Mars and are also introduced to the Martian aristocracy in the shape of Slaar, an Ice Lord, and also the supreme ruler, the Grand Marshall. Thus in THE SEEDS OF DEATH the complete Martian society is represented, providing a solid basis for the two Peladon tales and a completeness that remains unrivalled by other alien races. Throughout the first episode their presence is translated to the audience by the reactions of the crew. All that is heard of them are their hissing voices. This is menacing especially as some shots are taken from the invaders' point of view, including the deaths of foolhardy crew members who suffer the consequences for displeasing the Ice Warriors. The death effect works quite well, although it is overused. During the latter part of the story

the Ice Warriors are used to better effect, especially when one T-Mats to Earth and bursts unexpectedly from the cubicle. There are some particularly atmospheric moments as the Ice Warrior is silhouetted against the sky as it lumbers towards Weather Control through the foam. The Ice Warriors work well in the story though it is not quite as strong as their debut.

A big advantage for the story was the introduction of the Ice Lords, represented by the sadistic Slaar. Their design suggested supremacy over the more bulky, less agile Ice Warriors, and this coupled with Alan Bennion's superb performance gave them credibility. One of the reasons why the character of Slaar worked so well was due to the weakness of Fewsham, played very well by Terry Scully. The contrast between them heightened both performances, enhancing the believability of Fewsham's fear and highlighting Slaar's menace.

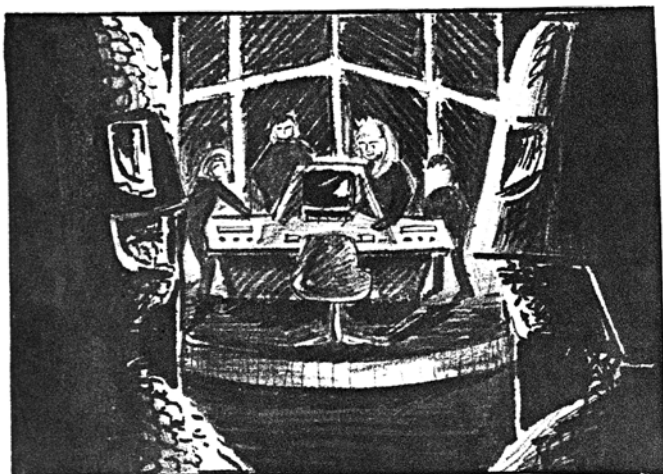
Earth's vulnerability was not helped by Fewsham. It is all too easy to despise him for assisting the Ice Warriors, but his actions were understandable. Often in DOCTOR WHO stories, characters are unrealistically brave and bold so it was nice to see someone who did have weaknesses. In the end he redeemed himself by using the Ice Warriors' trust in him to help the Doctor, Zoe, Jamie and Gia Kelly to escape and later transmitting the Ice Warriors invasion plan to Earth via the video link.

Not all aspects of the story worked well. Some of the sets were rather bland and suffered from looking cheap and flimsy. Another minus point was the tedious incidental score which failed to inspire any tension. Although Michael Ferguson's direction was competent and used the sets to the best advantage it lacked finesse which led to some scenes looking repetitive. In this way, especially when viewed in one sitting, the pace lags a bit even though there was ample scope to fill the six episodes easily. Half way through the plot becomes a bit jumbled where T-Mat becomes operative and then doesn't again which is boring and fails to advance the plot.



Osgood (Harry Towb) and Fewsham (Terry Scully)

Acting on the whole was of a fairly high standard, although there were some fairly uninspired performances. One of the problems was that there was no light relief to break up the serious atmosphere that prevailed. Ronald Leigh-Hunt and Philip Ray as Radnor and Eldred lacked sparkle because their characters were rather one dimensional and dull. This stems from the fact that they acted as ciphers for a large part of the time. Radnor, supposedly in charge of T-Mat, hardly knew what was going on around him. He was the stereotypical male-in-charge, often used in DOCTOR WHO, who sees all the aspects in isolation and has difficulty in coming to terms with anything beyond the realm of normality.



A Warrior and Slaar (Alan Bennion)

The uniforms for the T-Mat technicians were rather drab. The problem with filming in black and white is that there is a limit to the variations in shades of grey. This is more obvious usually in the studio situation where all the contrasts have to be achieved artificially. This leads to some sets and actors looking rather dull, when filming in colour this problem is alleviated by using different colours of lighting and materials.

The finale of the story is quite enjoyable as the pace picks up and has the Doctor confronting the Ice Warriors and outmanoeuvring them. However, one thing that does detract from the ending is the implausibility of the solution to the fungus. For one thing, it is doubtful that the Ice Warriors would have overlooked the fact that their scheme could be so easily thwarted by an element so abundant on Earth. Secondly the seed pods were distributed throughout the northern hemisphere, but once the catastrophe has been averted in London, the global problem is forgotten. It is highly unlikely that the fungus magically disappeared from around the other T-Mat stations and even with

some degree of influence on the weather it is impossible to create rainfall over the entire northern hemisphere simultaneously. This leads to the ending being slightly disappointing.

Overall THE SEEDS OF DEATH was a fairly enjoyable story. The production standards were quite high, but the finished product lacked the sparkle that makes a story special. It was a good sequel story to THE ICE WARRIORS because, unlike some follow ups, it built on the success of the previous tale, adding new dimensions to the Ice Warrior culture. The plots were similar in places, and the links between T-Mat Control and Britannicus Base are obvious, (Clent/Radnor, Jan Garrett/Gia Kelly etc) but there were enough new elements to make it interesting and different, and also consolidate the success of the Ice Warriors.

SIMON THOMAS



THE SPACE PIRATES

VO....EPISODE TWO....EPISODE TWO....EP

Robert Holmes' second script for DOCTOR WHO is one of the least remembered Troughton tales and the second episode is the only to survive. The plot revolves around an eccentric Argonite miner called Milo Clancey in his old space freighter the LIZ 79, a band of space pirates led by Caven who are trying to gain control of the Argonite mines on the planet Ta, and the Space Corps, a galactic police force. Caven and his men are holding Dom Issigri, ex-head of the Issigri Mining Company, and ex-partner of Milo Clancey, hostage to ensure the co-operation of his daughter Madeleine. The Space Corps led by General Nikolai Hermack are investigating the disappearances of government space beacons, which have in fact been destroyed by the space pirates.

It is impossible to assess the merits of the entire production from only a single episode, so this review is based upon episode two only.

One thing that is noticeable is the slow pace, although the padding is well written and allows for greater detail and characterisation, as one would tend to expect. The direction is sound and shows the sets off to best effect and also makes use of the inspired models and effects to disguise the lack of plot development during the episode.

The episode introduces the eccentric 'space cowboy', Milo Clancey whose portrayal by Gordon Gostelow is certainly different! This works quite well, as the character gives some light relief, especially when he is being questioned by the Space Corps. He is one of the 'old timers', a pioneer of space exploration and prospecting, who does not respect authority and is suspicious of anything 'new fangled'. During the episode he is suspected by Hermack of being the mastermind behind the space pirates, however, it later transpires that he is innocent.

The Space Corps, in their inadequate, outdated patrol ship are slow in realising who is behind the beacon disappearances. General Hermack incorrectly assumes that Clancey is the criminal, which is typical of the narrow minded bureaucrats often represented in DOCTOR WHO. The set of the interior of their space-ship is fairly well constructed and looks quite convincing apart from the obvious 'disguised' television sets masquerading as computer monitors. The costumes worn by the Space Corps are also quite good, although not outstanding.

One major asset to the production is the use of the brilliant (for the time) space scenes coupled with the eerie STAR TREK style music score which in my view really enhance the level of the production.

The regulars, especially Troughton, get a chance to act together for the whole episode, which means that their reactions to the situation are able to be seen fully. The cliffhanger to the first episode; the apparent destruction of space beacon Alpha Four, was one of the most gripping as the Doctor and co. are separated from the TARDIS. The Doctor's simple solution to their predicament backfires, showing his fallibility and also his willingness to gamble on fifty-fifty odds. As their segment hurtles from the rest of the beacon sections and their oxygen slowly runs out they look doomed... until a stranger (Milo Clancey) boards their segment... armed with a blaster. He then shoots Jamie down...

Gripping stuff indeed! However, unless any other episodes are recovered, it seems that Troughton's penultimate tale is destined to remain forgotten, overshadowed by the many major successes of his three year tenure.

SIMON THOMAS



SEASON SIX

Poll Results

TOTALS (61)

1) THE MIND ROBBER	(82.0)
2) THE INVASION	(79.5)
3) THE SEEDS OF DEATH	(62.3)
4) THE WAR GAMES	(57.6)
5) THE KROTONS	(53.3)
6) THE SPACE PIRATES	(47.4)
7) THE DOMINATORS	(44.8)

PLOT (6.3)

1) THE MIND ROBBER	(9.0)
2) THE INVASION	(8.0)
3) THE SEEDS OF DEATH	(6.6)
4) THE WAR GAMES	(6.3)
5) THE KROTONS	(5.4)
6) THE DOMINATORS	(4.7)
7) THE SPACE PIRATES	(3.8)

COSTUMES (6.4)

1) THE INVASION	(8.3)
2) THE MIND ROBBER	(7.9)
3) THE SEEDS OF DEATH	(6.4)
=) THE WAR GAMES	(6.4)
5) THE DOMINATORS	(6.3)
6) THE SPACE PIRATES	(5.4)
7) THE KROTONS	(4.4)

Many thanks to all of you who took the time to complete your Season Six poll cards. As is evident from the results the battle for overall first place was very closely run between THE INVASION and THE MIND ROBBER. The two stories dominated the top positions in each section. THE INVASION slipped to third position in only the MODELS/EFFECTS section. However in the end THE MIND ROBBER narrowly beat the cyber-story.

There was a gap of almost twenty points between second and third places indicating a significant drop in popularity. Third position went to the rather conservative SEEDS OF DEATH which polled totals from 30 to 84 points. THE WAR GAMES, let down mainly by its length, came midway followed by THE KROTONS.

The last two stories were also very close. THE SPACE PIRATES mainly voted for on the basis of episode two only, missed last place by a mere three points leaving the unentertaining THE DOMINATORS holding the wooden spoon award.

If you have not yet voted and would like to, we will be pleased to add your opinions to the running total. Do not forget to vote in our SYLVESTER MCCOY poll this issue.

SIMON THOMAS

ACTING (6.4)

1) THE INVASION	(8.5)
2) THE MIND ROBBER	(8.1)
3) THE SEEDS OF DEATH	(7.1)
4) THE WAR GAMES	(6.8)
5) THE KROTONS	(5.3)
6) THE DOMINATORS	(5.0)
7) THE SPACE PIRATES	(3.8)

PAGE (4.9)

1) THE MIND ROBBER	(8.1)
2) THE INVASION	(6.2)
3) THE KROTONS	(5.9)
4) THE SEEDS OF DEATH	(4.6)
5) THE DOMINATORS	(4.0)
6) THE SPACE PIRATES	(3.0)
7) THE WAR GAMES	(2.5)

ATMOSPHERE (6.3)

1) THE INVASION	(9.0)
2) THE MIND ROBBER	(8.7)
3) THE SEEDS OF DEATH	(6.4)
4) THE WAR GAMES	(6.0)
5) THE KROTONS	(5.7)
6) THE SPACE PIRATES	(4.6)
7) THE DOMINATORS	(4.0)

SET DESIGN (6.5)

1) THE MIND ROBBER	(8.6)
2) THE INVASION	(8.2)
3) THE SPACE PIRATES	(6.6)
4) THE SEEDS OF DEATH	(5.9)
5) THE KROTONS	(5.5)
6) THE WAR GAMES	(5.3)
7) THE DOMINATORS	(5.2)

MUSIC (5.8)

1) THE INVASION	(7.7)
2) THE MIND ROBBER	(6.7)
=) THE SEEDS OF DEATH	(6.7)
4) THE WAR GAMES	(6.4)
5) THE SPACE PIRATES	(5.8)
6) THE KROTONS	(5.0)
7) THE DOMINATORS	(2.0)

MODELS/SPECIAL EFFECTS (5.8)

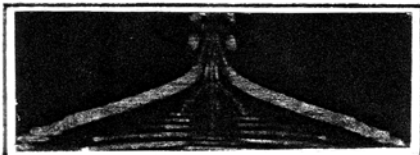
1) THE MIND ROBBER	(7.5)
2) THE SPACE PIRATES	(7.0)
3) THE INVASION	(6.8)
4) THE WAR GAMES	(5.4)
5) THE SEEDS OF DEATH	(5.2)
6) THE DOMINATORS	(4.5)
7) THE KROTONS	(4.3)

CLIFFHANGERS (6.2)

1) THE INVASION	(8.0)
2) THE MIND ROBBER	(7.7)
3) THE SEEDS OF DEATH	(7.5)
4) THE KROTONS	(5.9)
5) THE WAR GAMES	(5.8)
6) THE SPACE PIRATES	(4.6)
7) THE DOMINATORS	(4.2)

OVERALL ENJOYMENT (6.8)

1) THE MIND ROBBER	(9.3)
2) THE INVASION	(8.8)
3) THE SEEDS OF DEATH	(7.0)
4) THE WAR GAMES	(6.9)
5) THE KROTONS	(6.3)
6) THE DOMINATORS	(5.2)
7) THE SPACE PIRATES	(4.0)



The War Games

Reviewed by GORDON RIDOUT



Pirate video, on the whole is a good thing.

Fandom on the whole is a good thing.

What a pity that one can be so lethal in the hands of the other. You see, there is a tendency to want to watch all of the cassette, all at once. But what if, this is the lethal bit, the cassette in question is an E240? And also what if the cassette is full from beginning to end, with one long story?

You fall asleep.

Or at least you do if the item in question, and no matter how much you enjoy it afterwards, your eyelids are not hypocrites.

I found myself in this nasty position, I'm embarrassed to say, during of all things, THE WAR GAMES. Y'know, the one with the stupid WWI soldiers, funny glasses, Time-Lords and regeneration. Yeah, that "THE WAR GAMES"- you got it.

For this reason I believe that any possible BBC video release should be stopped, forcibly if need be, for the following reasons. Firstly, as I have said, it cannot be seen in one sitting. It can become interminably boring; secondly, by the very way the titles are displayed (a la Hartnell) it would be impossible to edit together; and thirdly, despite the tedium of the middle episodes, a MORBIUS-edit is completely out of the question because too many salient points are hidden within the padding which would render an already complicated teleplay totally incomprehensible.

And while on the subject of the script, now as any, seems an opportune time to inform you of comparisons - in context there are none. The script is easily as original in WHO-lore as UNEARTHLY CHILD, TENTH PLANET and SPEARHEAD FROM SPACE. This originality is what fans often mistake for brilliance, of which there is none in the script department, and the situations far dwarf the characters into insignificance. In this respect a comparison can be made to PLANET OF FIRE or THE FIVE DOCTORS: in the rush to clear up loose ends and gel everything together, all else is forgotten. Not so fancy as functionary and indeed by the climax of part ten, events do prove larger than any character, but this is forgivable. Due to the need of an epic at this stage, THE WAR GAMES is without a shadow of a doubt, the nearest any early evening Saturday BBC programme of the 1960's got to emulating Cecil B. DeMille.

Which brings us round (My, doesn't this flow nicely.) to Monsieur Maloney and his amazing jet-propelled camera. The direction is a tour de force from start (The almost in depth guide to General Smythe's nostrils to communicate the characters imperious nature, the shock jerk to the Doctor's execution) to finish (Philip Madoc's eventual brutal commupance) and serves as proof, if any be needed, that Maloney knows the brutality of war inside out; the trenches are disgusting, the ambulance is painfully primitive and all are sharply contrasted with the luxury that id enjoyed by the 'Big-nobs' (My how the meaning to that colloquialism has changed over the years - why are the British so destructive to their own language?). Re-use of stock footage is also well done in fact, although the film is 'borrowed' you will probably not detect the join until you see the self same clip resurface in part seven (or is that six?). As for techniques, within the four hours the camera runs the gamut with the gusto of a morphine addict. Pan, tilt, zoom, slo-mo, distort, swing, they are all there; all the greats that recently made a comeback with the help of Alan Wareing, and they are complimented beautifully.

What by?

Need you ask! By another who recognises the demillian (that is English isn't it?) element. Dear ol' deadly Dudley Simpson. His recurring WWI theme is atmospheric to the Nth degree. The score is one of the very, very best ever, and the only letdown is in the lack of 'sting' at the climax of each episode which was rectified by Michael Ferguson some three stories later. (Oh Mike, aren't you wasted on 'THE BILL')

In fact the only real major gripe is a very personal one, and I'll come to that in a paragraph or two, after I rip the cast down to size.

The regulars, I'm sorry to say, look tired. Although Patrick Troughton is as effusive as ever, Hines and Padbury range from the comatose to 'Cold Turkey' (Yes, as in

heroin) and are more than shown up by one story companions, David Saville (Carstairs) and Jane Sherwin (Lady Jennifer). The much discussed appearance of the Troughton sprog, David, as Moor is also a bit of an anticlimax. He's good, don't get me wrong, but he's not there for long enough. Now into the villains camp/trench/control centre (brilliantly put together by Roger Cheveley despite the dated analogue technology) and let's go straight to the bottom with Vernon Dobtcheff's scientist. He really did cook the part, why didn't he bother to act? Oddly enough James Bree's Security Chief did the same - looking for meaty conflict and praying to Philip Madoc to keep it from him.

Much more to my liking were Edward Brayshaw's War Chief and David Garfield's Von Weich. I needed some comic relief and they provide it en masse, eye rolling, staccato speech, hissing, spitting and snarling in every possible place, proving exactly how many other pupils Anthony Ainley's acting coach had. At least make-up though made Brayshaw physically as striking as Mavic Chen. All Garfield had was a monocle and a pathetic German accent which occasionally became a pathetic American accent. Their careers after this fitted perfectly: Brayshaw became a regular on 'RENTAGHOST' and is now the UK's top pantomime baddie and Garfield became a script writer for 'CROSSROADS'. The acting laurels are stolen (a perfect crime) by Noel Coleman's General Smythe and the War Lord, essayed by Philip Madoc. Both are powerful, sinister and capable of acting between speech with the aid of their pinsnare specs.

Which brings me to my gripe (Oh good, I've managed to keep the flow going).

Over the years of controversy in the latter half of the twentieth century, the humans, ingenious as they are, have concocted a multi-functional accusation to level at persons attempting to show superiority in pointing out inferiority which runs as follows: The factor for the insulting behaviour may be taken or abbreviated and then may be placed before the suffix '-ist', ie. racist, sexist, weightest, sizest etc. Were it within the boundaries of the English language the allegation to be levelled at THE WAR GAMES is sightest, or should that be optacist, or even myopist?

All of the villains are instantly recognisable - they are the ones with the glasses on. Yes, it's a fact that all except for Teddy Brayshaw have one type of lens to hand. Smythe has pinsnares, Von Weich has a monocle (Do you seriously believe that there are alien intelligences with names like that?), the War Lord has pebbled pinsnares and, worst of all, Vernon Dobtcheff's scientist and his guards have circular card/plastic ones which fit around the eyes like a headband. We are told that if you infiltrate the War Games headquarters (like the Doctor and Zoe did) they do not notice you if you wear these facial abominations!

Oh well, there you go!

Also due to the transitional nature of television at this time (from b/w to colour) many have attempted to define successfully the difference between the two media and I feel that the final word on the matter should be had on these pages... by me! The difference is (as demonstrated by THE WAR GAMES and THE MIND ROBBER) that when an illuminated light or flame is colour photographed it does not bleach out the picture as if an imbecile has stubbed a ciggie out onto the film. That is the true difference (Sorry if it's an anti-climax).

Then as the black and white days, the Troughton era, and the sense of mystery come to an end in the ultimate climax, the viewers of 1977 are left with an enormous nagging doubt. although we can except that the main Time Lord in the trial scenes of episode ten (Bernard Horsfall) is different from THE MIND ROBBER's Gulliver (Bernard Hors...) and from THE PLANET OF THE DALEKS' Vaber (Bernie again), it is just a bit too difficult not to notice that two characters from the same race being so similar - which makes me think that the judge Time Lord may well have been the unsavoury Chancellor from THE DEADLY ASSASSIN.

Judge Goth? No it couldn't be - could it?

SEASON SIX

Credits Pt. 2

JAMES Sylvia	MAKE-UP SUPERVISOR	THE DOMINATORS-THE WAR GAMES
JENKINS Clare	Tanya Lernov	THE WAR GAMES
JEWELL Robert	Dalek	THE WAR GAMES
JONES Emrys	The Master	THE MIND ROBBER
<hr/>		
KING Bill (& Trading Post)	VISUAL EFFECTS DESIGNER	THE MIND ROBBER- THE SEEDS OF DEATH
KNIGHT Esmond	Dom Issigri	THE SPACE PIRATES
<hr/>		
LA BASSIERE Robert	Kroton	THE KROTONS
LANGLEY Martin	Child	THE MIND ROBBER
LAYTON George	Technician Penn	THE SPACE PIRATES
LEAMAN Graham	Grand Marshall	THE SEEDS OF DEATH
LEIGH-HUNT Ronald	Radnor	THE SEEDS OF DEATH
LE TOUZEL Sylvestra	Child	THE MIND ROBBER
LEVENE John	Benton	THE INVASION
	Yeti	THE WAR GAMES
LINCOLN Henry	CO-WRITER	THE DOMINATORS
LING Peter	WRITER	THE MIND ROBBER
LIVESEY John	German Soldier	THE WAR GAMES
LOFT Barbara	Child	THE MIND ROBBER
LONDON Raymond	DESIGNER	THE KROTONS
LOPES John	PRODUCTION ASSISTANT	THE MIND ROBBER
LYNCH Michael	Spencer	THE WAR GAMES
<hr/>		
MADOC Philip	Eelek	THE KROTONS
	War Lord	THE WAR GAMES
MALONEY David	DIRECTOR	THE MIND ROBBER, THE KROTONS, THE WAR GAMES
MANSELL Ronald	Council Member	THE DOMINATORS
MARTIN Trevor	Second Time Lord	THE WAR GAMES
MAY Jack	General Hermack	THE SPACE PIRATES
McDOUGALL Marion	ASSISTANT FLOOR MANAGER	THE WAR GAMES
McEWAN Tony	Redcoat	THE WAR GAMES
MILLS Madeleine	Vana	THE KROTONS
MORTON Hugh	Sir James Gregson	THE SEEDS OF DEATH
<hr/>		
NAPIER-BROWN Michael	Arturo Villar	THE WAR GAMES
NEWBERY Barry	DESIGNER	THE DOMINATORS
NORTHOVER Miles	Kroton	THE KROTONS
<hr/>		
OATES Ron	VISUAL EFFECTS DESIGNER	THE DOMINATORS
<hr/>		
PADBURY Wendy	Zoe Herriot	THE DOMINATORS-THE WAR GAMES
PAJO Louise	Gia Kelly	THE SEEDS OF DEATH
PALMER Gregg	Cyberman	THE INVASION
PEACE Roy	Cyberman	THE WAR GAMES
PECK Brian	Dervish	THE SPACE PIRATES

SEASON SIX

Credits Pt.2

PEDLER Kit	CO-WRITER	THE INVASION
PEMBERTON Charles	Alien Technician	THE WAR GAMES
PENDRELL Nicolette	Tolata	THE DOMINATORS
PETERS Steve	Pirate Guard	THE SPACE PIRATES
PIRIE Christine	Princess Rapunzel	THE MIND ROBBER
POLLIT Clyde	Third Time Lord	THE WAR GAMES
PULFORD Sue	Medusa	THE MIND ROBBER

RANDALL Walter	Patrolman	THE INVASION
RAY Philip	Eldred	THE SEEDS OF DEATH
REES Hubert	Captain Ransom	THE WAR GAMES
REYNALDS Christopher	Child	THE MIND ROBBER
REYNALDS David	Child	THE MIND ROBBER
ROBBIE Christopher	The Karkus	THE MIND ROBBER
RYAN Philip	Redcoat	THE MIND ROBBER

SAVILE John	Lieutenant Carstairs	THE WAR GAMES
SCHOFIELD Leslie	Leroy	THE WAR GAMES
SCULLY Terry	Fewsham	THE SEEDS OF DEATH
SELWYN Maurice	Custodian	THE KROTONS
SHAW Bronson	Student	THE KROTONS
SHERWIN Derrick	SCRIPT EDITOR	THE DOMINATORS-THE MIND ROBBER
	PRODUCER	THE WAR GAMES
SHERWIN Jane	Lady Jennifer Buckingham	THE WAR GAMES
SIDAWAY Robert	Captain Turner	THE INVASION
SIMPSON Dudley	MUSIC	THE SEEDS OF DEATH-THE WAR GAMES
SKELTON Roy	Kroton Voice	THE KROTONS
SLATER Derrick	Security Guard	THE SEEDS OF DEATH
SMITH Gary	Quark	THE DOMINATORS
STANTON Peter	Military Chauffeur	THE WAR GAMES
STEELE Richard	Commandant Gorton	THE WAR GAMES
STONEY Kevin	Tobias Vaughn	THE INVASION
STUART Barbara	ASSISTANT FLOOR MANAGER	THE DOMINATORS

TERRIS Malcolm	Etnin	THE DOMINATORS
THOMPSON Peter	Workman	THE INVASION
THORNHILL James	Sergeant Walters	THE INVASION
TILLEY David	ASSISTANT FLOOR MANAGER	THE KROTONS
TOWB Harry	Osgood	THE SEEDS OF DEATH
TROUGHTON David	Moor	THE WAR GAMES
TROUGHTON Patrick	The Doctor	THE DOMINATORS-THE WAR GAMES
TULL Patrick	Kroton Voice	THE KROTONS

VALLA David	Lieutenant Crane	THE WAR GAMES
VERNER Edwina	ASSISTANT FLOOR MANAGER	THE MIND ROBBER
	PRODUCTION ASSISTANT	THE KROTONS, THE WAR GAMES
VOSS Philip	Wahed	THE DOMINATORS

SEASON SIX

Credits Pt. 2

WAIN Gerry
WALKER Rudolph
WATSON Ian
WEBB Esmond
WESTON Graham
WHEAL Susan
WHITE Snowy
WHITEHEAD Reg
WIESENER Bill
WILLIS Sue
WILLS John
WILSON Freddy
WILSON Hamish
WITTY John
WOOD John
WRIGHT Terry
WYNNE Gilbert

Blackbeard
Harper
DESIGNER
Sergeant Major Burns
Russel
CO-COSTUME DESIGNER
PRODUCTION ASSISTANT
Cyberman
White Robot
ASSISTANT FLOOR MANAGER
Cyberman
Quark
Jamie MacCrimmon
Computer Voice
VISUAL EFFECTS DESIGNER
White Robot
Thara

THE MIND ROBBER
THE WAR GAMES
THE SPACE PIRATES
THE WAR GAMES
THE WAR GAMES
THE MIND ROBBER
THE SPACE PIRATES
THE INVASION
THE MIND ROBBER
THE MIND ROBBER
THE INVASION
THE DOMINATORS, THE WAR GAMES
THE MIND ROBBER
THE SEEDS OF DEATH
THE SPACE PIRATES
THE MIND ROBBER
THE KROTONS

ZARAN Nick

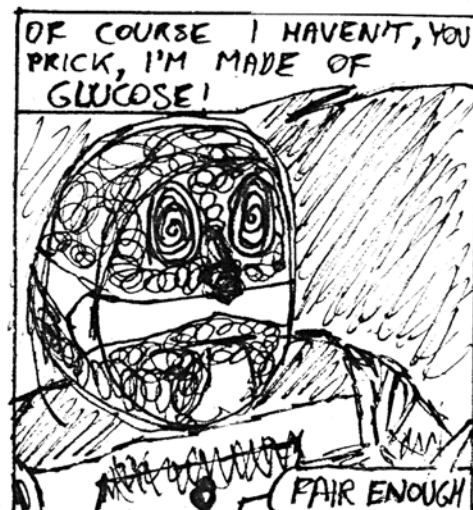
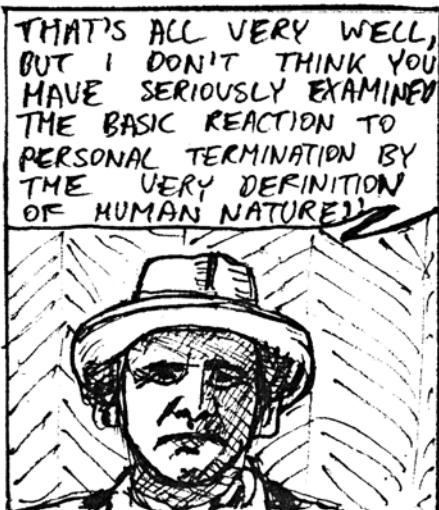
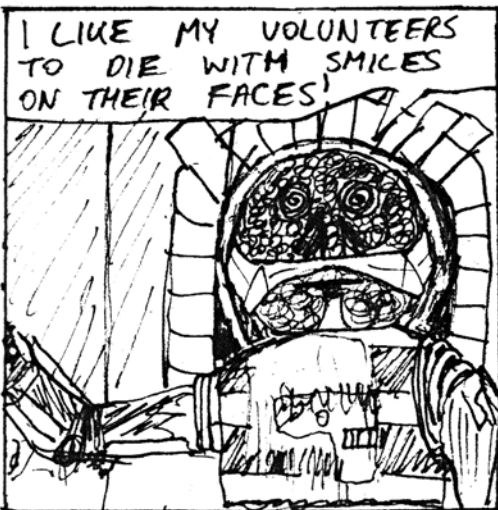
Lieutenant Sorba

THE SPACE PIRATES

Researched and compiled by Simon Thomas 1988

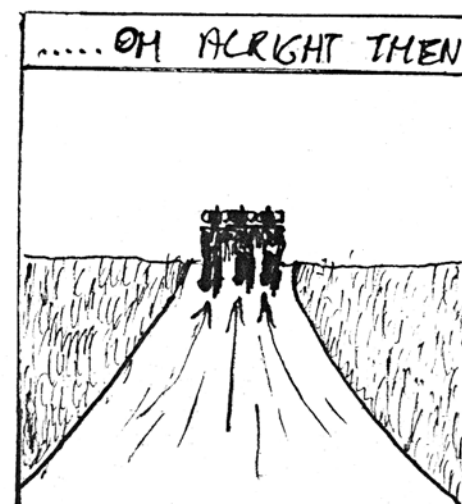
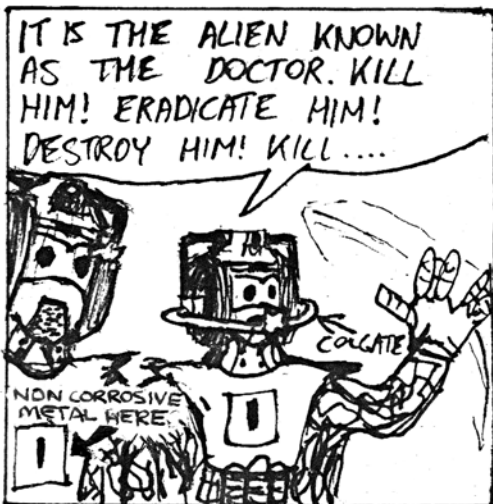
THE HAPPINESS PATROL

ADRIAN HELLO



SILVER NEMESIS

DEREK BASTARD



BITZ



The Phantoms of Ventros



A DOCTOR WHO STORY BY SIMON THOMAS 1988

Featuring JON PERTWEE as 'The Doctor'

Not for the first time in his long life, the Doctor was on the verge of termination. Having been brought by two highly strung guards to their commander's temporary, and to the Doctor's mind inadequately guarded headquarters for interrogation, he now faced an evidently distraught, fatigued young woman wielding an ugly looking blaster in his direction. She also had some wild accusations concerning the Doctor. From what he could discern from her hysterical outburst he was meant to have murdered someone very close to her, and while it was painfully obvious to him that he had committed no such atrocity, it was equally obvious that to persuade her of his innocence was going to be a difficult task, especially if she killed him first, which at that moment in time seemed quite likely.

Detlax, the commander, sat bewildered behind his desk. Having an impertinant, obstructive captive was one matter. An intrusion of his office was another. When the intruder was armed to kill the prisoner the situation became intolerable. However, prisoners were no use to him dead, and Detlax felt that to intervene now could well result in this one's death.

Konnos also realised that a dead man could give no answers. He was standing behind the woman whom he recognised as Kalex's betrothed, Alcia. Acting quickly and with stealth, he kicked the weapon from her hands. It spun through the air before being safely caught by the Doctor. It surprised Konnos to see that the prisoner emptied the blaster of its power source and put it on the commander's desk. Most would have tried to make an escape. Alcia, whose moment of misguided revenge had been thwarted, stared round the small cavern forlornly, not fully comprehending what had happened in a few brief seconds to delude her of her vengeance. Konnos caught her by the arm and led the disgraced woman away. He met the guard who had been on duty, looking dazed at the other end of the tunnel leading to the larger cavern. Having recounted the recent events to him, he told the guard to see that Alcia was put under sedation. Then he returned to the commander's office.

"It seems we owe you an apology" Detlax was saying, obviously rather embarrassed at the female's outbreak. "However, you are still under interrogation."

"With respect, I would have thought it was perfectly obvious that I was innocent," objected the Doctor.

"You were found holding a standard issue Zentian communicator in the sector where Kalex disappeared. There were also signs that a struggle had recently taken place."

"I admit that I was examining the communicator and that a struggle had taken place, but your men searched the surrounding area and found no trace of this Kalex, and you can see for yourself that I am unarmed."

"Your argument is logical and tallies with the report," agreed Detlax. "However," he continued, "I am still not entirely convinced."

"Honestly! What does it take to convince you people?" said the Doctor, rapidly losing patience with Detlax. It occurred to him that even the Brigadier was less pig-headed, most of the time at least.

"You must understand our situation..."

"How can I if I don't know what it is?" interrupted the Doctor.

Unruffled, Detlax continued. "When we arrived on this miserable planet, we sent out a preliminary survey team. They discovered the cave complex, so we organised an expedition. We left the ship with only a handful of crew aboard so that the rest of us could survey the system in detail. After a few days we lost communications with the ship so we sent a scout to check things were okay up there. When he returned he told us that the ship had vanished. Obviously some hostile force had taken it. We were forced to stay down here for shelter. Then the disappearances began, and the sightings of the phantoms. Earlier today Kalex disappeared in G sector, then you turned up nearby. What do you expect us to think?"

At the mention of phantoms, the Doctor remembered what Jo had said before she disappeared. Recounting this to Detlax he added. "Presumably these ghosts, phantoms, whatever you call them are responsible for the disappearances. Do you think I look ghost-like?"

Having dutifully listened, Konnos interjected on the Doctor's behalf. "Commander, I do not believe that the prisoner is guilty for Kalex vanishing. It is true, he is unarmed and has done nothing to harm us. Even when he had Alcia's blaster he disarmed it and put it on your desk. He also claims that his friend has disappeared. Surely he cannot be responsible."

Detlax considered the facts carefully. "While I would say that appearances can be deceptive, I have to agree that there is no evidence to suggest the Doctor's guilt. However, one thing puzzles me. What are you doing on this planet? It is millions of miles from any other civilised planet or colony..."

Jo came to in a spacious, well lit cavern. She was lying in a bed like medical cubicle. As she surveyed her surroundings through the orange tinted persex cover, she saw that although she was obviously below ground in yet another cave, it was covered by scientific equipment and low banked computers from a highly advanced civilisation. Far from being cold and clinical like most hospitals she had had the misfortune to stay in, this one was warm and its decor blended aesthetically with the multi-shaded rock seams that made up the wall. Jo felt relaxed and comfortable in the specially contoured couch. Then a nasty thought crept stealthily from the depths of her mind. Lulled into a sense of security by the tranquil atmosphere, she had temporarily forgotten the events that had led to her present situation. Suddenly memory flooded over Jo's brain. A cold sensation spread through her body as she recalled the fear she had felt in the large cavern. She remembered vividly her fleeting glimpse of the shimmering, shrouded figure that had melted into the shadows. The tranquility in her cubicle became restrictive and claustrophobic. She was trapped.

Not very far away in one of the many tunnels that honeycombed under the planet's surface, there was a flurry of excited activity. The subdued oppressiveness was replaced by a tense, feverish, expectant atmosphere. The search squad led by Mordox, aided by his loyal sidekick who seldom spoke, had made a major discovery. Moments ago, two of the surveying party had reported to Mordox after a brief reconnaissance to check the safety of the next section of the tunnel. They had stumbled across a sort of entrance to an underground city. Having listened to their eager and hurried account, Mordox wished to see for himself the subject at the centre of the current excitement. At the end of the tunnel, the light faded to near complete darkness. Mordox edged closer to the corner and cautiously peered round. Sure enough, there was some sort of door set into the far wall.

Detlax returned to his office with a rolled up chart tucked under his arm. "I believe you may be able to assist us Doctor." He said as he carefully unrolled the paper and spread it out on the desk top. "This is our plan so far of the cave network. This our headquarters." he pointed out an area shaded in red in the centre of the map. "We have divided the network we have already surveyed into sectors."

As the Doctor studied the map intently, a bleeping sound emitted from Detlax's wrist communicator. Its small screen displayed an image of Mordox, eyes gleaming at the prospect of a promotion.

"Well, don't just grin inanely at me. What do you want?" snapped Detlax.

The smug grin had vanished from Mordox's face as had his hopes of a promotion. It was fortunate that the low resolution display screen could not detect the deepening shade of red on his face. "Sir, we have made an important discovery." he reported with as much impressiveness as he could muster.

"Continue."

"There is some sort of door set into the rock. We think it may be an entrance to an underground city. It is on the boundary of K-sector." The image on the screen moved from Mordox's visage to settle on a pair of ornately carved doors in the distance.

"Excellent!" exclaimed Detlax. "Thank you for informing me. You will await further instructions." Not waiting for a reply he switched the communicator off.

Having overheard the exchange the Doctor felt it was time to ask Detlax what he intended to do now.

Detlax looked up from his map where he had circled the position of the entrance. "I want to send a squad of men down there straight away and storm the place. If we take them by surprise we can set our men free."

Inwardly the Doctor felt like exploding with rage at Detlax's blunderbus tactics, however he had encountered this sort of situation many times before and decided to opt for the tactful approach. "Excuse me for commenting, but don't you think that that is a rather silly idea. For one thing you don't know for certain what lies behind those doors. Your men might not even be there. If you go in with all your weapons to greet an alien race they aren't likely to release anybody if they are holding them, and in any case, they would probably overpower a small group. Wouldn't it be wiser to draw back for a while and let me go there to negotiate. I have had some experience..."

The perspex cover slid silently aside. Jo struggled up into a sitting position. A figure stood framed in the doorway. Jo remained still. "Wh..Who are you?" she managed to say.

The figure moved towards her. Evidently female and attired in shimmering elegant, flowing robes. Jo blinked. The figure itself shimmered as if it were not real. The features blurred. It was like a photo that had slipped during printing. Jo no longer felt scared. Instead she felt calm and relaxed. The figure was now at the foot of her sleeping cubicle.

"Hello. My name is Allya." she said in a soft echoing voice. "I am sorry if you were frightened when you were brought here."

"What am I doing here?" asked Jo indignantly.

"Please allow me to explain." said Allya sitting herself down on the end of the bed. "This is Ventros, one of the oldest planets in this star system. For many centuries now, we have been afflicted by a strange disease, which causes our ghost-like appearance. We know that the disease can also affect off-worlders which is why we take them in. We need to monitor the effects in the early stages to see if there is anything we have missed in our research programme."

Jo looked worried. "Am I affected?"

CONTINUED IN IE 4

NOTE: When completing your SYLVESTER McCOY poll forms, on the reverse please put your name and also state any questions you would ask JN-T, PIP & JANE or SYLVESTER if you had the opportunity.

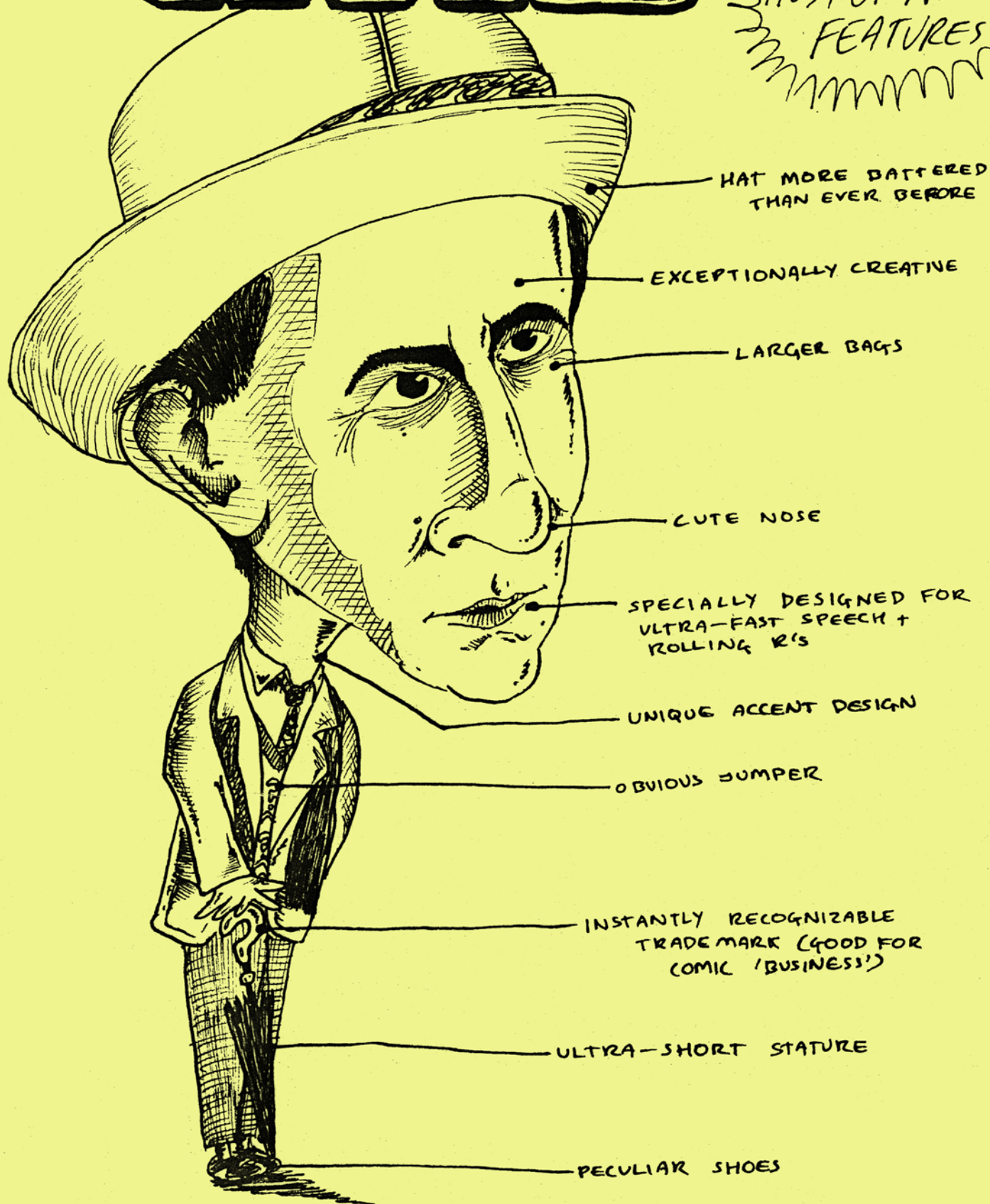
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